Catalogue of Pictures by the Glasgow Painters

¶ Exhibition held under the auspices of the Toronto Art Museum and the Ontario Society of Artists

Open from April 20th to May 15th, 1906, at the Art Galleries, 165 King St. West

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1. The Art Museum of Toronto shall consist of four classes of members, viz.: Benefactors, Founders, Life and Annual Members.
2. Donors of $5,000 and upwards shall be entitled Benefactors, and shall have their names inscribed on the walls of the Art Museum and printed in every annual report.
3. Donors of $1,000 shall be entitled Founders, and shall have their names inscribed on the walls of the Art Museum.
4. The payment of $250 shall constitute Life Membership. The Council shall have power by a vote of not less than twelve of its members to elect to a Life Membership any person who shall have attained distinction in Art or who may have rendered important services to the Art Museum.

. . . . . .

6. The payment of $10 a year by a layman and $5 a year by any member of a recognized Art body or by any one who has satisfied the Council that he is an Art student shall constitute Annual Membership.
7. Any member, not being in default, shall be entitled without charge to admission for himself and family (not exceeding five persons) to the Museum buildings and to all Art Exhibitions held therein.

FORM OF SUBSCRIPTION

I desire to have my name enrolled as a *

.....

of the Art Museum of Toronto, and in accordance with the above By-Laws, I agree to pay the sum of .....Dollars.

.....

* Here insert the class of membership desired.
The first annual fee of $10 shall be payable at the call of the Council of the Museum.

INTRODUCTION

An opportunity has been afforded the Council of the Art Museum to obtain for the citizens of Toronto the advantage of seeing a representative collection of the works of a group of artists which during the past twenty years has attracted universal attention. This opportunity has occurred through the energy of Mr. Charles M. Kurtz, Director at the Albright Art Museum, of Buffalo, who procured for his own gallery and also for other galleries in the United States this collection of their works for exhibition.

The position of the City of Glasgow in the Art movement of the past fifty years has been a very important one. In 1856 the Corporation acquired in the MacLellan collection, the nucleus of what has since become one of the finest galleries in Europe. The MacLellan collection was formed with very great judgment at a time when there was no great demand either for public or for private galleries, and when therefore pictures of great artistic value by renowned artists of the earlier Italian and Dutch schools might be obtained at comparatively moderate prices. In his enthusiasm for collecting and to some extent also in his method and in his disinterested anxiety to confer a benefit upon the public, Mr. MacLellan resembled the most pathetic of all the tribe of collectors—the Cousin Pons of Balzac.

The Town Council of Glasgow was not then, has never been, and is not now, less Philistine than such bodies usually are, and for years the galleries in which the MacLellan and subsequent collections were housed were utilized for various purposes—dinners, lectures, etc., and the pictures so far from being appreciated were looked upon as being rather in the way. Many of them indeed suffered at the hands of the irresponsible restorer and varnisher. Nevertheless the pictures were there, and the Rembrandts, Giorgiones, Jan Steens, Ostades, Wouwermans, Teniers and some very fine paintings of doubtful attribution had their effect, if not upon the public eye, at least upon the eyes of art students. The Art School occupied part of the galleries; the material for copying was in the galleries and the daily contact counted for something. Even while the full value of the collection was not recognized, the students were more or less insensibly influenced. It cannot be said that this process invariably produced painters. For

many years the Glasgow artists with a few notable exceptions did not rise above mediocrity. They were as a rule fairly competent and very uninteresting.

About thirty years ago—approximately in 1876—some of the Glasgow merchants having become wealthy during the immediately preceding period of great prosperity on the Clyde began to buy, not the old Masters, as did Mr. MacLellan, but paintings by masters of the modern Dutch and French Romantic Schools. They followed the lead of the late Mr. J. Forbes White, of Dundee and Aberdeen and of the late Mr. Hamilton Bruce, of Edinburgh.

From about 1876 onwards numerous private collections of varying importance were formed under the guidance largely of the late Daniel Cottier and the late W. Craibe Angus, both Scotsmen, both picture dealers, each of great individuality, great natural capacity and very extensive artistic knowledge. A regular stream of works by Delacroix, Corot, Monticelli, Daubigny, Rousseau, Diaz, the Marises, and of their English fellow romanticist Constable, came into Glasgow between 1876 and 1886. These all went into private collections, the Corporation not being at that time sufficiently stimulated to buy them, and the rich men wanting them for their own enjoyment. It is only in recent years that modern pictures have been purchased for and bequeathed to the Galleries. Nevertheless this invasion of Romantic paintings had a very important influence upon the group of Art students. They were always being seen—in exhibitions on loan, and in many cases were readily available in the houses of their owners, to students who wished to see them.

On the technical side, the influence of the foundation of the Haldane Academy and School of Art was of great value. Although for many years this institution had been conducted largely from utilitarian motives, yet to some extent always, and under the direction of Mr. Francis Newbury, importantly, within recent years, it has contributed to the adequate preliminary training of those who desired to become artists.

These various external influences, in the case of those who became painters indeed, were superposed upon a temperament inherently romantic. The result has been the growth of a group of painters with romanticism in their bones, yet affected by the romantic masters of the seventeenth century as well as by the romanticists of the nineteenth. Some of the Glasgow painters have had their training exclusively in Glasgow, others have spent a short time in Paris; but the influence of strictly contemporary French Art is subordinate to the other influences described above. As a rule they returned to Glasgow after a comparatively brief pupilage elsewhere. Many of them passed years of neglect in their native city, ignored by the municipality, occupied as it was

in other affairs, treated with indifference by the general public, disliked and sneered at by the conventional and mediocre painters. Such a period of abasement is not on the whole a disadvantage. If the victims survive it makes them humble and keeps them genuine. The difficulty is that many of the weaker vessels are apt to capitulate to the powerful influences of dullness, and comparatively few keep themselves unspotted from the world.

While in a sense there is justification for the expression, which is none of theirs, viz., "the Glasgow School," the members of the so-called school are not indebted to any one master and are distinguished by nothing so much as by their individual independence and originality. They had, however, at an early stage a common sincerity and a common determination to do the best that was in them. Moreover, they had a common desire for experiment, and since none of them were embarrassed by literary proclivities, although perhaps, sometimes, they suffered illusions to that effect, the whole of their riotous energies and fecund imaginations were devoted to the development of means of expression in paint.

The results of these experiments were sometimes almost paralyzing to people who, being interested in Art, thought that they knew all about it, and even to the initiated, their canvasses sometimes gave evidence of effort rather than of achievement. But the honest effort was there and short as it came of any high ideal, it was nevertheless fine. Moreover the direction of the effort was new and sometimes there came a flash of genuine insight—a revelation of beauty in a new phase—not always immediately recognizable, just because it was new. "The Galloway Landscape" of Mr. George Henry (1889), for example gave rise to much derision. It was too new, too audacious for acceptance. Even the less aggressively novel landscapes of Mr. James Patterson received scanty recognition from a public used to admire the popular painters of the early 80's.

It was not indeed until the Glasgow painters came to be measured with others that their full stature was recognized. In 1889, they attracted the attention of the Munich painters, and from that time onwards they exhibited steadily at the Continental exhibitions and came to be represented in all the great Continental galleries.

Not in any sodden way, but by sheer merit and industry, they have made Glasgow—shipbuilding and manufacturing town as it is—a great centre of artistic production, and have attained for themselves a secure position in the world of Art. One of their number, Sir James Guthrie, has become President of the Royal Scottish Academy.

That the mainspring of the movement is temperamental and not derived is shown by the circumstances that some

recognized members of the group have not had their training in Glasgow at all. One indeed, Mr. Macgregor, although he spent his earlier years in Glasgow, lived in South Africa during all the years of the youth of the "School," and returned to find himself painting without knowing it, in entire sympathy with the Glasgow painters. Another, Mr. Joseph Crawhall, jr., whose habitat was the North of England, nevertheless developed a style which, though highly original, bears some resemblance to that of Mr. Hornel.

The technical qualities for which the Glasgow group has become famous, are principally these, purity and refinement of colour—a quality to be found most conspicuously in the works of Mr. Macaulay Stevenson and Mr. James Paterson—delicacy of drawing—noticeable especially in the works of Mr. John Lavery and Mr. Alexander Roche—massing of color for decorative effect—strongest in Mr. George Henry and Mr. T. Corsan Morton. These qualities are perhaps most effectively combined in the weird compositions of Mr. Hornel. The works of this artist are well represented in the exhibition by four canvases. The brilliancy and purity of the colour, the sumptuousness of the design and the sense of beauty manifested in every line endow these paintings with a unique fascination.

It was a great gratification to see the experimental beginnings of the "Glasgow School" now a good many years ago; it is a still greater gratification to find that they have conquered for themselves universal recognition both in Europe and in America.

JAMES MAVOR.

CATALOGUE

THOMAS MILLIE DOW, Tallant, St. Ives, Cornwall, England.

Born in Fifeshire and originally studying law, Mr. Dow soon abandoned the legal profession for art. He worked in the École des Beaux-Arts and for a time in the studio of Gérome, in Paris. He began to exhibit in the Glasgow Institute as early as 1880, and from the first his pictures attracted attention for their scholarly and sympathetic character, their great refinement and the subtle charm of their beautiful colour. His works exhibit wide range of subject, and a treatment in keeping with the thought or impression which he desires to convey. He has worked in oil, water colour, pastel and pencil and even has designed and carried out compositions in stained glass which have shown rare appreciation of that craft and its possibilities. In his colour schemes he is reserved, searching for the more subtle tones rather than for a bizarre effect of forceful notes.

"He has the faculty of placing on canvas the essence of the abstract qualities of his subject, with a fine decorative arrangement of line and colour masses; and, let the theme be an idyllic landscape or an imaginative figure subject, he combines in a satisfactory result the ideal with the real, his feeling and personality investing the work with an intense charm."—(The Glasgow School of Painting, by David Martin.)

1. THE ROMAN CAMPAGNA.

DAVID GAULD, Torrance, near Glasgow, Scotland.

In range of subjects as well as in the variety of his mediums and purposes, Mr. Gauld is remarkably versatile. He has painted in oils and water-colours, has produced many admirable black-and-white drawings and has done excellent work in stained glass. Mr. Gauld is comparatively self-taught, though he has enjoyed the opportunity of studying the works of the masters at home and abroad. His earlier work was devoted mainly to figure compositions and portraits with landscape or foliage backgrounds; later he painted landscapes in France with much the feeling of Puvis-de-Chavannes. To-day he paints principally landscapes with cattle. His colour always is fine and his technique is simple and adequate.

2. STABLE INTERIOR, WITH CALVES.
3. AMBERLEY, SUSSEX.
4. AYRSHIRE CALVES.
5. AN AYRSHIRE MILL.

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6. CALVES.

Lent by Jos. Kilgour, Esq., Toronto.

SIR JAMES GUTHRIE, President of the Royal Scottish Academy, Edinburgh, Scotland.

Born in Greenock, Scotland, James Guthrie early showed artistic talent. For some years he lived in London and came much in contact with John Pettie, R.A., from whom he received advice; subsequently he studied in Paris. He received Honorable Mention at the Salon, Paris, 1889, and a Gold Medal in 1891. He also has been awarded medals at exhibitions in Munich and Berlin. He was early made a member of the Royal Scottish Academy, and in his thirty-ninth year was made its President. He is a member of the Royal Scottish Water-Color Society, the Société Nationale des Beaux-Arts, Paris, and an Honorary Member of the Bavarian Royal Academy, Munich. Mr. Guthrie always has a scholarly and dignified conception of what is before him. Whatever he does, he does well, but in his pictures he goes beyond that, for he conveys a depth of thought and grasp of character which reveal far more than mere accomplishment. Both in portraiture and landscape this powerful characterization is apparent. His technique is broad, simple, and most competent. His unerring touch, fresh pure colour, and the decorative quality involved in his work, both in line and mass, combine to effect results not surpassed by the efforts of any other living painter.

7. A PASTORAL.

JAMES WHITELAW HAMILTON, Helensburgh, Scotland.

Born in Glasgow, Mr. Hamilton studied for a time in his native city and, later, in Paris, under Dagnan-Bouveret and Aimé Morot. He has achieved success both in oils and water colours, and is represented in many important public and private collections, including the New Pinakothek, Munich; the Municipal Gallery of Weimar; the Museum of Fine Arts, St. Louis; the Carnegie Institute, Pittsburg; and the collection of Queen Margherita of Italy. He is a member of the Royal Scottish Society of Painters in Water Colours; Corresponding Member of the Secession, of Munich; Associate of the International Society of Sculptors, Painters, and Gravers, London, and Member of the Society of Twenty-five English Painters.

"He has developed a fine sense of the use of paint to express his motif, whither it be the beautiful effect of a landscape ablaze with sunlight, or the more reticent one of a stretch of moorland under an expanse of cloudy, gray sky, in a treatment of sea and shore, or in the movement of a busy street scene. His colour always strikes a true note, being decorative without any straining after peculiarity of contrast or oddity of effect. * * * Every picture he paints is artistic; nothing from his brush is commonplace or uninteresting."—(The Glasgow School of Painting by David Martin.)

8. ROSS BAY, BERWICKSHIRE.
9. THE MOUTH OF THE RIVER TWEED.
10. SUNDOWN.

GEORGE HENRY, London.

George Henry first worked in black-and-white: drawing on wood, designing posters, etc. He began to paint in the intervals of his leisure, and studied for some time in the Glasgow School of Art. He first exhibited in public in 1881. His earliest pictures were studies of landscape, figures and animals, and all showed feeling for well-balanced composition and fine colour. In 1882, his picture, "Head of Holy Loch", attracted much attention, and during the years following his pictures steadily improved in quality and were in increased demand. His "Galloway Landscape," in 1889, created a sensation. That same year he took a studio with E. A. Hornel and the two men collaborated in the notable picture, "The Druids"—now the principal feature in an important private collection in Edinburgh—a classical figure and landscape composition "primitive in its leading characteristics, barbaric in its general scheme," but superb in its splendid colour! In 1892, he and Mr. Hornel went to Japan, where they remained for a year and a half, and where Mr. Henry made studies in oil, water colour and pastel—principally of figure subjects—which fully realized the character, quaintness, daintiness, and charm of the little people, and emphasized the refined and beautiful lines and colouring of their costumes. Returning to Scotland, Mr. Henry painted portraits and compositions of figures and landscape for several years with conspicuous success. Latterly, he has lived in London, where his talent is in great demand for portraiture—in which his work is sympathetic, interpretive and exceedingly refined. He is represented in the Scottish National Gallery, Edinburgh; in the Corporation Gallery, Glasgow; and in numerous important public and private collections.

11. THE BLACK HAT. (Owner, Robert Paton, Esq).
12. GOLD FISH.
13. FLORA (water colour).

EDWARD A. HORNEL, Kirkcudbright, Scotland.

Edward A. Hornel was born at Bacchus Marsh, in Australia, but at an early age was brought to Scotland, the land of his parents, who settled in the picturesque town of Kirkcudbright. He went to Edinburgh in 1880 and entered the art school there. Later, he went to Antwerp and entered the atelier of Verlat, with whom he studied for two years.

After leaving Antwerp, Mr. Hornel returned to Kirkcudbright where he painted landscapes and figure compositions. He found material for his fast developing powers and sympathies among the field-workers in the pastures and woodlands surrounding his home, and in the rustic children playing by river-bank and hedgerow—inspirations for many charming pictures instinct with moving colour almost riotous in its brilliancy. His pictures from the first attracted great attention. In 1889, he established a studio in Glasgow and, with George Henry, collaborated in the painting of several pictures, of which perhaps the most notable was "The Druids"—referred to in the note concerning Mr. Henry.

During the eighteen months Mr. Hornel spent in Japan, he painted between forty and fifty pictures—wonderful, glowing works full of the influence of the country, full of its charm, yet unlike any product of Japanese art—or, indeed, the art of any other country or painter. Ignoring the long established artistic conventions, Mr. Hornel simply set out to paint compositions in colour—based upon the suggestions he obtained from Nature, but worked out in accordance with the impulses of his exuberant passion for colour. He did not—and does not—work from the standpoint of the conventional painter of pictures, but rather from that of the weaver of rugs, the designer of jeweled glass or mosaics. Beauty of colour and its infinite combinations is the chief aim of his expression.

Despite the storm of controversy aroused by the exhibition of Mr. Hornel's Japanese pictures, every work in the collection was sold, and the artist's work was in greater demand than ever before. He painted no more Japanese subjects, but, returning to Kirkcudbright, resumed the painting of landscapes—principally with figures of children at play. His pictures have been purchased for the Royal Scottish Academy, Edinburgh; the Corporation Gallery,

Glasgow; the Corporation Galleries at Leeds, Bury, and Bradford; the Walker Art Gallery, Liverpool. He is represented also in the collection of Mr. Andrew Carnegie.

14. EASTER MORNING.
15. THE CAPTIVE BUTTERFLY.
16. REVERIE.
17. PRIMROSES.

GEORGE HOUSTON, Glasgow, Scotland.

George Houston is one of the younger artists whose work has come into relationship with "the Glasgow movement." For several years he has held a prominent place in Glasgow as a newspaper artist, but during that period he has embraced every opportunity to work in colour directly from Nature, out-of-doors. His work is suggestively realistic, broad and simple in technique and truthful in colour. He has been represented in the most prominent exhibitions in Great Britain during the past few years. His "Ayrshire Landscape" was purchased for the Corporation Gallery, Glasgow, last year.

18. THE SHORES OF IONA.
19. THE BLUE-BELL WOOD.
20. FROM THE CARPENTER'S SHOP; KYLEAKIN, SKYE.
21. SPRING.
22. OCTOBER (water colour).
23. LOCHGOILHEAD (water colour).

LENA KENNEDY (MRS. WILLIAM KENNEDY), Glasgow, Scotland.

Mrs. Kennedy's pictures are painted in a free, simple manner, are fine in colour and are imbued with refined poetic feeling.

24. LIGHT AT EVENING TIME.

WILLIAM KENNEDY, Glasgow, Scotland.

William Kennedy is a West of Scotland man who has had the advantage of a thorough artistic training. He studied in Paris, first under Bouguereau and Tony Robert Fleury, and later under Bastien-Lepage, Collin, and Courtois. In his pictures he has ever sought for the realization of an ideal. While his works have the effect of having been painted with perfect ease and spontaneity, they

present evidence to the critical student that they are the result of much serious study and close observation. The tonality of his work always is fine, whether he paints in a high or a low key. Correctness of tone, rightness of "values" and fulness in colour-scheme are felt in all his productions.

Mr. Kennedy has painted landscapes, figures, and has successfully introduced animals into his pictures. For some time he devoted himself almost entirely to the painting of scenes of military life, maintaining a studio at Stirling Castle, where a garrison is quartered. His pictures of the Highland soldiery in their brilliant uniforms were most effective and successful. Mr. Kennedy, however, found himself drawn to resume the painting of landscapes, and during the last few years has found several picturesque localities in the South of England which have furnished him subjects for some of his most artistic productions.

When, for a time, the men of the Glasgow art movement were united in a formal organization, Mr. Kennedy was the elected President of the Society.

25. MOONLIGHT AND ARTIFICIAL LIGHT.
26. A FARMYARD.

JOHN LAVERY, London, England.

John Lavery was born in Belfast, Ireland. He studied art at the Haldane Academy, Glasgow, at Heatherley's, London, and in Paris under Bouguereau and Tony Robert Fleury. He spent some time in Spain and resided for a while in Rome, where he diligently studied the great masters and made some really remarkable copies. He has been influenced by Whistler and Velasquez, undoubtedly, though not in such a way that his work reflects that of either master. His work always is interpretive, and it invariably shows the keenly sensitive feeling of the artist.

Mr. Lavery has painted landscapes, figure-compositions, and portraits with almost equal success. During recent years the demand for his work in portraiture has been so great that he has found practically no time for anything else. He has divided with Sargent the honour of holding the first rank among contemporary portrait painters in London, and has painted many of the most distinguished personages of the world's metropolis. His compositions always are well-balanced, simple, dignified, and yet instinct with grace. His colour-schemes are refined and charming, and his portraits give a suggestion of vitality that is unusual and impressive. His technique is broad and simple, yet conveying an impression of completeness

that is very satisfying and that often is lacking in broadly painted work.

Among his best-known paintings are the "Bridge at Grez," in the Carnegie Galleries, Pittsburg; his "Tennis Party," in the New Pinakothek, Munich; "The State Visit of the Queen to Glasgow," in the Corporation Gallery, Glasgow; "A Lady in Black," in the National Gallery, in Berlin; and "The Rocking Chair," in the Scottish National Gallery, Edinburgh.

27. PORTRAIT OF FITZMAURICE KELLY, ESQ.

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28. MARY QUEEN OF SCOTS. Deduction from the Blairs College Portrait (pencil drawing.) Lent by Professor Mavor.

W. Y. MAC GREGOR, Bridge of Allan, Scotland.

One of the most influential men in the development of the Glasgow art movement was W. Y. MacGregor. Such was his strength of character and his knowledge gained by study, that he was able to impress upon his intimates in art the necessity of striving for greater things than had been the quest of the popular artists of the time, in regard to choice of subject, form of composition, selection of details, technique, colour and tone.

Mr. MacGregor first studied painting with James Docherty, and, later, with Robert Greenlees in Glasgow. But Professor Legros, in the Slade School, London, was his real master. He spent three years in the Slade School, and there he developed that seriousness of intention, largeness and dignity of design, wonderful charm of colour and that indefinable "style" characterizing all his work. He is an indefatigable worker, yet he is a most exacting critic of his own work and produces very few pictures. Like the late George Inness, he has the dreadful habit of returning to his finished works and repainting them—often with the result of making entirely new pictures and losing precious old ones. He works in oil, water-colour, and pastel, and he knows the resources and limitations of each. He has painted in Scotland, England, Spain, and in South Africa, and his interpretations of Nature are so true in character that one is impressed with a realization of the very atmosphere of the region of the representation. Few artists have approached in their work the majestic dignity, simplicity, and power pervading the productions of MacGregor. He is represented in the Scottish National Gallery, Edinburgh; in the Corporation Gallery, Glasgow, and in other notable collections, but his pictures are more rare, perhaps, than are those of any other living artist.

29. THE CATHEDRAL (DURHAM).
30. THE PASS OF ROVOAN (water colour and crayon).
31. NEAR ROCHESTER, KENT (crayon).
32. STUDY OF TREES (crayon).

HARRINGTON MANN, London, England.

In many branches of art, Harrington Mann has achieved success. He has designed cartoons for stained glass windows, has made drawings in line and "wash" for reproduction, has undertaken mural decorations, has painted plein-air landscapes, figure-subjects, and portraits. As a portrait painter he is best known. He studied in the Slade School, London, under Professor Legros, and in the Julian School, under Boulanger and Lefebvre. In search of subjects and study he has made several visits to Italy and has produced some delightful pictures of Italian peasants and sun-steeped landscape. In his portraits he has the happy faculty of interpreting the best characteristics of his subjects. Mr. Mann recently has removed from Glasgow to London.

33. THE WINDOW SEAT.
34. IN THE ORCHARD.
35. TEA-TIME.

THOMAS CORSAN MORTON, Glasgow, Scotland.

In his perception of Nature, as in the actual treatment of his subjects, Mr. Morton is broad and sympathetic. He has painted landscapes mostly, but has painted several portraits of fine character. Nature in her quieter moods most strongly appeals to him and he records his impressions in a sincere and unaffected manner. In his pictures one finds admirable quality of design, well-balanced composition in lines and masses, and finely-felt, harmonious colouring. Mr. Morton studied in Glasgow and Paris. He is a member of the Royal Scottish Academy and a corresponding member of the Munich "Secession."

36. THE CARRIER'S CART.
37. THE QUARRY.
38. AN AUTUMN LANDSCAPE.
39. TURNING THE PLOUGH.
40. THE RUINED MILL (pastel).

FRANCIS H. NEWBURY, Glasgow, Scotland.

Mr. Newbury is the head master of the Haldane Academy, or Glasgow School of Art. He obtained his artistic education chiefly at South Kensington, but for about twenty years has occupied his present position. He has been all along so appreciative and sympathetic with the Glasgow painters that he has long been recognized as one of them. His works, like theirs, find places in most of the Continental galleries of importance. He is a good colourist and an excellent draughtsman.

41. PORTRAIT SKETCH OF PROFESSOR MAVOR (1893).
Lent by Professor Mavor.

JOHN REID MURRAY, Glasgow, Scotland.

In the work of John Reid Murray one is impressed by the artist's strong, vigorous technique and his fine, rich colour —the outcome of long study in the open air, especially in autumn, when the woodlands are rich in brilliant tints and the fields and undergrowth reveal colour splendors of their own. His realization of each varying effect, no matter what the colour-scheme, is harmonious. Mr. Murray studied in Glasgow and Antwerp, and has been a frequent exhibitor in many of the principal art exhibitions in Europe. He was awarded a gold medal at the International Exhibition in Munich several years ago.

42. LANDSCAPE WITH SHEEP.
43. MOONRISE.

STUART PARK, Kilmarnock, Scotland.

As a painter of flowers Stuart Park is pre-eminent, though he has painted some portraits in a most sympathetic and charming manner. He is one of the most accomplished technicians in the world! With a single stroke of the brush he paints the petal of a flower—with all its freshness and crispness, its fragility, its unsullied purity, its delicate gradations of colour and its vitality. In beautiful arrangement, in truth of colour and rightness of tone, his compositions are exceptional. One is impressed by the unerring accuracy, spontaneity and the apparent ease of his expression; by the joy which he seems to involve in his work. Yet these qualities have been gained as the result of long and indefatigable study and painstaking practice. The single touch that produces the perfect petal—with its faintest blush of colour, analogous to the bloom on the grape or the plum—may be the successor of a hundred

attempts to realize the quality sought for. And sometimes the failure of the single touch may mean the casting aside of a picture.

Mr. Park interprets the soul of the flower and suggests its short but lovely life; its mission of beauty. One misses the perfume, but his flowers have the advantage of retaining their freshness and purity long after the originals from which they have been painted are withered and gone.

44. RED AND WHITE ROSES.
45. PRIMULAS.
46. PURPLE AND WHITE CINERARIAS.
47. AUTUMN ROSES.
48. DAFFODILS.

JAMES PATERSON, Edinburgh, Scotland.

A native of Glasgow, James Paterson early in life received instruction in drawing and painting at the Glasgow School of Art and from A. D. Robinson. Later he went to Paris, where he studied for two years under Jacquesson de la Chevreuse and in the studio of Jean Paul Laurens. His specialty is landscape, and he has worked both in oil and in water colour with eminent success. He is represented in the Scottish National Gallery, Edinburgh; in the Glasgow Corporation Gallery, and in many of the prominent public and private collections of modern pictures in Scotland, England and Germany. Several of his paintings are owned in the United States. Concerning Mr. Paterson's work, a writer in the Glasgow "Citizen" has remarked:

"One of the most individual and poetic landscape painters is James Paterson. Seldom, if ever, concerning himself with what is termed the picturesque or romantic in scenery, attempting no striking pictorial effects, Mr. Paterson nevertheless succeeds, and succeeds to admiration, in his attempts to seek out and transfer to canvass some of the more fleeting of the more delicate aspects of Nature. * * * Mr. Paterson's style combines reticence, tenderness and truth—truth at once to Nature and to Art."

49. THE DELL, EAST LINTON.
50. WILLOW TREES ON THE TYNE (water colour).
51. EVENING, PRESTONKIRK (water colour).
52. COAST OF TENERIFFE (water colour).

53. EDINBURGH FROM CALTON HILL (water colour).
54. THE OLD DEAN BRIDGE, EDINBURGH (water colour.)
55. EDINBURGH CASTLE (water colour).

GEORGE PIRIE, Midhurst, Sussex, England.

Born at Glasgow, Mr. Pirie early was drawn to an artistic career. He studied at the Slade School in London, and in Paris under Lefebvre and Boulanger.

Mr. Pirie is devoted to the intrepretation of animal life, and he paints with keen sympathy, insight and appreciation the incidents and moods characteristic of the lives of animals and birds. While his technique is notable for its simplicity and breadth, no artist is more conscientious in his study and expression. In addition to the realization of the texture of hair or fur or feathers, he must realize anatomical proportions and muscular development, and must strive for the expression of vitality—of nervous energy, arrested or in motion. Owing to the difficulty of exercising control over the movements of his models, perhaps the animal painter essays the solution of the most difficult problems in the domain of art.

Mr. Pirie is a diligent student and an indefatigable worker. Yet he is so severely critical—so exacting in his demands that his technique shall express all that he would have it express, that his finished pictures are few in number.

56. BARNYARD FOWLS.

ALEXANDER ROCHE, Edinburgh, Scotland.

The work of Alexander Roche always is intensely personal, with rare feeling for beauty of colour and with peculiarly charming grace of line. His pictures are painted with a full brush and with great rapidity—before inspiration can cool or lose force or vitality. This kind of work only is possible when the artist is a close observer, a keen interpreter and when knowledge and practice give him sureness of touch.

Alexander Roche was born in Glasgow and studied first in the local school of art. In 1881 he went to Paris, where he worked first under Boulanger and Lefebvre and later, under Gérome. He established his studio first in Glasgow, but later went to Edinburgh, where he now resides. He has painted landscapes, marines, figure compositions, and portraits—all with equal success. Of late years portrait-

ure has so engaged him that he has enjoyed little opportunity for the exercise of his talent in other directions.

His pictures have place in many important public and private collections—among which may be mentioned the Scottish National Gallery, Edinburgh; the Corporation Gallery, Glasgow; the National Gallery at Berlin, and the Municipal Gallery at Adelaide, New South Wales. Mr. Roche's portrait of Mrs. Andrew Carnegie and little daughter has been on exhibition recently at the Albright Art Gallery, Buffalo.

57. LANDSCAPE.
58. THE OPAL RING.

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59. A SOUTH COAST IDYLL. (Pen and ink drawing).
60. PORTRAIT SKETCH OF THOMAS MILLIE DOW (pencil drawing).
61-84. STUDIES IN PENCIL.

Lent by Prof. Mavor.

R. MACAULAY STEVENSON, Robinsfield, Bardowie, by Milngavie, Scotland.

R. Macaulay Stevenson was born in Glasgow. As a young man he began the study of civil engineering, but as he gained proficiency in drawing, he soon strayed away from prosaic plans and rigid topographical surveys, and, with a mind deeply imbued with poetic feeling, he essayed the intrepretation and representation of Nature's effects as they especially appealed to him.

He is entirely self-taught. During a number of years he lived away from people, like Thoreau, and studied and sketched incessantly. He shows wonderful ability in selecting the essentials of a subject and of eliminating the non-essentials. The intensity of feeling which he involves in his work and the truth to Nature which pervades it, reflect his personality and devotion. He is never an imitator of Nature, but always an intrepreter—almost an evangelist. No matter what the theme of his expression, it always reveals his poetic inspiration—whether it be a landscape suffused with the noonday sun, permeated by the silvery light of a gray day, in the romantic shadows of evening, or under the witching effect of moonlight.

Stevenson, like Macgregor and Pirie, is a diligent and rapid worker but a slow producer. He strives always to surpass what he has done before, and is the severest critic of his own work. Though his pictures give the impression of having been painted with the greatest ease, nearly all

are the result of long consideration, many tentative studies, frequent changes and repaintings. And often he returns to a finished picture of great beauty and charm, and in trying to impart to it higher qualities, ends by making it an entirely different picture or perhaps utterly destroying it.

Few artists have enjoyed wider recognition than has been accorded Mr. Stevenson. He was awarded a gold medal at Munich in 1893, a Diploma of Honour at Barcelona in 1894, a gold medal at Brussels in 1897. His "Fairies' Pool" was purchased by the German Government and is in the National Gallery at Berlin; "A Nocturne" is in the National Gallery of Bohemia, at Prague; "Moonrise" is in the Municipal Gallery at Barcelona, Spain; "A Dewy Morning on the Forth," is in the Municipal Gallery, Weimar, Germany; "A Dream of Twilight" is in the Belgian National Gallery, Brussels; "Nocturne, Bardowie Loch" is in the collection of Prince-Regent Luitpold, of Bavaria; "The Turnip Gatherers" is in the collection of Count Andrassy, Buda-Pesth, Hungary; "Evening" is in the New Pinakoteck, Munich, Bavaria; "A Pastoral" is in the Museum of Fine Arts, St. Louis; and "Early Morning on the Seine" lately has been purchased for the Municipal Gallery at Glasgow.

Mr. Stevenson is a member of the International Society of Sculptors, Painters, and Gravers, of "The Secession," of Munich, and La Cercle Litteraire-Artistique, Belgium.

85. THE HOME MEADOW.

86. THE BRAESIDE FARM.

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87. BENEDICTION.
Lent by Jos. Kilgour, Esq., Toronto.

STANSMORE DEAN STEVENSON (Mrs. R. Macaulay Stevenson), Robinsfield, Bardowie, by Milngavie, Scotland.

Studied in Glasgow. Devoted mostly to portraiture, her work is notable for its sympathetic character, interpretive quality and its subtle and refined colour.

88. MEDITATION.

89. PORTRAIT OF NEIL MUNRO.

(Neil Munro is one of the most appreciated of contemporary Scottish novelists. He is the author of "The Lost Pibroch," "John Splendid," "Doon Castle," "Shoes of Fortune," "Gilian the Dreamer," and "Children of Tempest.")

GROSVENOR THOMAS, London, England.

Grosvenor Thomas was born at Sydney, New South Wales, but at an early age was brought to England. Though he soon developed a taste for drawing, he did not begin to paint until 1886. Previous to that time he had established himself in Glasgow as a dealer in art objects, but the desire to paint so grew upon him that he relinquished a prosperous business to devote himself to art production. He is altogether self-taught, yet he has gained not only from association with other men of the Glasgow School, but from study of the works of Corot, Daubigny, and others of the Barbizon group, as well as those of the modern Dutchmen—as the brothers Maris and others. An imitator he certainly is not; he has digested and assimilated such influences as have affected him. The Art Journal (November, 1904,) says " Technically, his work has many admirable qualities. It is broad and decisive in handling, sturdily expressive, and excellently controlled, and it attains its end without any recourse to labour for labour's sake. In all his pictures there is a delightful freedom of brush-work, a sketchiness and a directness that can be sincerely praised, because they are the outcome, not of uncertainty as to what should be included in the composition, but of accurate discrimination between the details that are essential and those that would only diminish the strength of the main impression by introducing unnecessary complications. . . . As a colourist he is reserved; he concerns himself chiefly with subtleties and does not attempt those vehemences of contrast which too many artists believe to be essential for effective colour arrangement. But his reserve is not caused by any want of true sensitiveness; he plays with delicate modulations of colour-tone with extraordinary skill."

Mr. Thomas is an Associate of the International Society of Sculptors, Painters, and Gravers, a member of the Royal Scottish Society of Painters in Water Colours, and a member of the Pastel Society. He has been awarded gold medals at the International Exhibitions at Munich and Dresden, and his works are to be found in the National Galleries at Budapesth, Weimar, and in many public and private galleries in Great Britain, on the Continent, and in America.

90. BEND OF THE RIVER.
91. WAVES BREAKING.
92. OCTOBER.

NOTE

The brief biographical notices of the artists have been prepared by Mr. Charles M. Kurtz of the Buffalo Fine Arts Academy, who desires to acknowledge his indebtedness to "The Glasgow School of Painting," by David Martin (George Bell & Sons, London, 1897), from which many details have been gathered.

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